

# THE CARELESS TESTIMONIAL.

Great interest is being taken in the testimonial concert to be given in the Tabernacle on June 10th in honor of the veteran and talented composer and musician, Prof. George Careless. The programme will consist of varied vocal and instrumental selections and a number of the best known hymns written by Prof. Careless who will conduct the choir in person.

Following is the committee: Prof. Stephens, Karl Scheid, H. G. Whitney, Wm. Wetzell, A. H. Peabody, J. J. McClellan, Squire Coop, Geo. D. Pyper, C. S. Burton, Fergus Coulter, N. W. Clayton, Prof. Pederson, H. S. Ensign, Willard Weihe, John Held, J. J. Daynes, H. M. Dinwoodey, Fred C. Graham, H. J. Grant, Richard W. Young, A. J. McLachlan, Frank Y. Taylor, Arthur Shepherd, Nephi L. Morris, Hugh J. Cameron and J. D. Spencer.

# "THE RICH MR. HOGGENHEIMER."

It is hard to breathe new life into an old character, but Mr. Harry B. Smith, who has transplanted Mr. Sam Bernard's funny Dutchman from "The Girl From Kays" to "The Rich Mr. Hoggenheimer" has successfully accomplished the feat—with Mr. Bernard's broken-dialect assistance, of course.

The new piece, for which Mr. Ludwig Englander has spun a melodic drapery is now installed on Broadway, where it bids fair to become one of the most popular musical-comedies of the season, ranking second only to "The Red Mill."

As Hoggenheimer, Mr. Bernard impersonates a festive London millionaire who comes to America, ostensibly to rescue his son from the clutches of an adventuress, but really to escape the results of one of his own indiscretions. On the ship he falls into the same snare of a designing actress and his peace is further disturbed by his suspicious wife, of whose presence on the same vessel he is, for a time, in joyful ignorance.

It is lucky for Mr. Bernard that so clever an actress as Miss Georgia Caine is his right bower this season. His best opportunities for fun come late in the piece, and as Flora Fair, the actress, Miss Caine keeps the interest alive until the star gets his running start down the ship's gang plank at the Hoboken docks.

From this moment, however, the piece fairly bulges with hilarity. The adventures of the guileless, boastful Hoggenheimer, and his thirteen trunks, with rapacious custom's house inspectors, his effort to edit the cablegram to his wife, and New York cabman to escape the angry Mrs. Hoggenheimer's wrath are screamingly funny.

After Mr. Hoggenheimer becomes a waiter in order to rob his son at a dinner given in honor of the wed-

ding. Having embroiled himself variously and ridiculously in many misadventures he eventually discovers that his to-be daughter-in-law is a most circumspet person whom he can use to pave his way into society.

The settings are uncommonly interesting and there is not a moment when the animate scenery—the chorus—is not attractive. A dozen of the songs seem to have caught the popular fancy, notably Miss Caine's "Don't you Want to Buy a Paper?" and "Poker Love," a ditty accompanied by a charming dance. Mr. Bernard has no songs in the piece and great is the rejoicing on that account.

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# "THE BLUE MOON."

Mr. James T. Powers may well be envious of Mr. Bernard. His new musical comedy, "The Blue Moon," at the Casino is another of those idealess, tuneless jumbles of stereotyped nonsense by a syndicate of English composers and librettists that hardly succeed in raising one legitimate laugh through an entire evening. The company, with one or two exceptions is poor.—Some Dramas of the Day, by Louis V. De Foe, in The Red Book.

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